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JG: ...great differences in the emotional expression of that color that I would see or witness - because they would take me - it was like field trips - they would take you out into the world and let you see first hand people with these particular colors and how they expressed it. And that's how I learned that. So - then the higher vibrational reds were more, very strong, energetic, powerful people but in a very positive frame of reference rather than a very negative one.

Orange had to do with self-respect. Depending upon again the quality of the color - as far as the purity of it - would depend upon the person's self respect and how they viewed themselves.

Yellow had to do with - there were two different levels of yellow. One was yellow. One was gold. The yellow had to do more with just the physical wisdoms - the wisdoms of this universe and understanding that. The gold had to do more with the spiritual wisdoms. Oftentimes in certain people you would see a combination of these colors and in some you would only see one or the other. But usually when there was a lot of spiritual wisdom there usually was alot of yellow as well - meaning that they were coming to an understanding of this world as well as spiritual.

JEF: Bright yellow is dealing with intellectualism to some extent?

JG: Yeah. Then the more gold that was infused into that, the more spiritual wisdom was coming in. The murky yellow showed people that were afraid of knowledge - afraid of themselves. That's where you get the yellow coward-type image.

1 Green was the balancing color. It was the balancer in the aura

of different fields of energy as they come into the body. And they are also colors of growth, of intuition - which I found very interesting. People tend to pick up a great deal of intuitive knowledge through the green ray or the green color. A lot of healing and balancing are taking place at that level in green. That's a real pretty, grassy, emerald kind of green. Very clear colored green. The murkier greens are people that are very bitter, jealous, anxious about life, very caught up in themselves and then people who are very caught up in money or finances - either having a lot or caught up in trying to get it and all are a very, very dark kind of a blue muddy green - a very, very strange color. There's a whole astral plane, oddly enough, this color in the lower astral, where people who are very caught up in money and wealth and the desire for it...

JEB: That's where they all land.

JG: Yeah. And they really get caught up in that vibration. It's a very gloomy area.

Then there is the blue which is a very peaceful, quiet energy. It's like the higher aspect of intuition, where the green is more the intuitive of the physical level, the blue would be the intuitive on more the higher, mental level. And blue to me symbolizes somewhat the color of the mind in relating or expressing the mind.

JEF: Does it relate somewhat to the feminine - blue the feminine and red the masculine?

JG: Well, it would have something to do with that because the red is the power and the blue would be the quiet so you have the two sides there. Also the murky blues were more depression and the brighter, lighter

blues were more those that were ethereal and spiritually minded and very much at peace with themselves.

The you have violet. It is a color of great love and the giving of the love expression. The more pink that it goes into, the higher the love aspect. Oftentimes I will see, I still do, I'll see a woman who's got a very heavy pink aura and I'll know that she's either very much in love and in a new love or she's pregnant, one of the two. But violet is a very cleansing energy for the aura, though it's very fiery for a lot of people and it's very intense because it tends to bring on or open up karma - the doors or karma are opened by it - and then it's up to how you handle that violet energy as to whether you handle that karma well. If you handle it well, then that violet color will actually burn up a lot of that karma.

Indigo is almost the color of the third eye, I would have to say, in a way, because it's like looking into the deep waters. That's what indigo is to me - looking into the deep waters. It's when I really am looking at somebody whose third eye is opened, I'll see the indigo there and it's like going into the soul.

I think that's all the colors I can think of.

JEF: Tell you anything about sound?

JG: Not when I was real young. They didn't go into sound very much. If they did - see I went to a lot of classes as a kid that I really don't remember too well because of the fact that it was way over my head. They talked about a lot of things but I didn't really grasp what they were talking about. I can remember going to one class where they were talking about a certain level of energy fields and how to project them with the mind to create on a physical level —

certain manifestations of energy could actually be expressed as a physical form for a few minutes, either as a master coming in and materializing or as a demonstration of spiritual things...like I saw one master actually create a tree in the palm of his hand. He would hold his hand out and there would be a small miniature tree in his hand - things like that. But I never really grasped what he was talking about at the time because it was so foreign to me as a kid. Why don't you turn off the tape and I'll think about it.

JEF: I don't suppose you're taking anything in sequence anything at all pertaining to electronics or anything of that kind?

JG: No. Later on, yes.

JEF: Well, if you are going to cover your classes sequentially?

JG: I'm not sure I can cover the classes sequentially because I don't know if I can remember from month to month or from year to year exactly how it unfolded.

JEF: These are the sections in all probability that Viola was in.

JG: Yeah, because I remember her being there, especially when I was younger, when I was a child because she was very friendly to me. She always smiled though I never knew who she was.

JEF: I remember her so well. She was a delightful woman.

JG: She always reminded me of the woman who played the Mother on Lassie.

JEF: You know that's right, now that you mention it.

JG: One day I even asked her if she was the woman who played the mother on Lassie and she just laughed and said, "No, I'm not."

JEF: In her sessions over there in California, she had quite a few movie people there. She'd always end up with the Great Invocation.

(TAPE GOES OFF)

AD: ...and you go through all those colors and you wake up and come back down to your body and wake up and come back to relativity.

JG: That's wonderful, yeah, that would be a good balancer - having to draw and actually bringing in the whole balance through the chakra system.

AD: I deep breathe at the same time visualizing the cells taking it in. You pull in that color and you see yourself totally immersed in that color. And if you can't visualize, you think it and it is so. You don't have to force it. You don't have to force your imagination - you just flow - let go and think it and that's it. For some people are just not visualizers, some are feelers.

JEF: Like floating on air, so to speak.

(TAPE GOES OFF)

JG: ...are very different from the physical colors as far as the (?) the chakra system. And they shift a little bit with each chakra.

For instance the throat chakra might be blue at one level and it may be green at another level, for instance in the astral.

Q.

AD: That's why there's a difference between the daily readings on color and the Blatvatsky .

JG: Right. And that's why a lot of psychics - you know you get ten psychics together looking at one person and one psychic will see one chakra a particular color and the next psychic will see the chakra a totally different color. It's not that the person is changing that they're looking at, it's because the psychic is relating to it according to the plane that they're coming from psychically. And if they are tuning in more from a physical level at that moment, they're going to see that chakra at the physical level. So there's different levels of energy coming through a chakra at one time relating to the physical, astral and the mental planes.

JEF: Just depends on which one you're pulling out of the sample, huh?

JG: Right. And it's real interesting too, because the energy of the chakras are coming up from the physical and come out like this from the chakra. This I found very interesting - I've never read about it anywhere else. The energy comes in and goes down the spine and it links up with the glands and gives life into the body. And as the happens, the energy for the physical comes forward out of the spine and through the physical body to give it life into the cells. It gives all its life into the cells. But the energy for the astral body - it comes down and it goes back! Rather than forward. I thought that was very interesting - I'd never seen that written up

anywhere. The reason they told me that is because I asked them "Why didn't the angels have wings, like I was told." And they told me that really what it was is that people were detecting the astral opening of the heart chakra as it opened up astrally, it looked as though there were great wings of light coming out of the astral chakra manifestation - coming out. Because the astral chakras radiate outward through the back and not through the front.

AD: What comes through here, then, the spiritual?

JG: That's the shushuna - that's the true link with your soul.

AD: The soul light. (Right) So a psychic could miss that totally if that particular psychic is not attuned to that level.

JG: But I've never heard anyone else talk about the astral chakras open up to the back yet, and I don't know that anybody is really aware of it.

AD: In Huna (?) when I was studying, I was told that each human being has two pairs of wings that come in at the shoulder blades and the energy goes as far back as 8 feet and the aura meter will pick it up.

JG: Well that has to do with the astral chakras. From the throat and from the heart. They would not be detected on the physical level at all.

AD: So the Angels have all the dimensions except physical, right?

JG: Right.

JEF: I guess that's because they never are physical, right?

JG: They never physically incarnate but they cross over sometimes. There's a point where they have the right and the will to actually come in and begin their physical development. Sometimes you will find a human soul who will go on into the angelic kingdom for a while and then will come back. It is not that uncommon.

JEF: It certainly isn't the goal, is it? For angels to want to incarnate into the physical.

JG: Yeah, eventually.

JEF: Is it really?

JG: The angelic kingdom is really trying to reach spiritual illumination and liberation and so they are striving in their union, but see they don't consciously want to become involved with mankind until the time that they come into full embodiment. When they are in the angelic service and they have a certain function to fulfill, they only are focused on that one aspect of fulfillment and they don't concern themselves with humanity or with the problems of humanity. Like that one angel that is concerned with the Fetzer Building at the University right now...all that that angel has its mind and heart and soul set on is the fulfillment of that particular mind set energy. It is there in the building for its completion of expression. It doesn't care what happens to Kalamazoo, it doesn't care what happens to John

Fetzer or what happens within the university system except for what it has to do there and its accomplishment. It doesn't want to have to concern itself with humanity as a whole. Where we as people are concerned with what's happening in Lebanon and what's happening in Washington, D.C. and so on, they don't let anything outside of themselves interfere. It's a totally different reality.

I can remember some of the techniques I used to get as a child. For instance, in learning to read the aura, they used to have me hold my hand out in front of me and learn to see the aura at different levels. First, I would see the physical aura and then they began to show me how to look at the astral aura. That was really interesting because I would hold my hand out for a while and look at it until I could see the physical aura and then I would move my physical arm down and then after the after image of that left I would then, mentally envision the astral arm, not the physical arm, but I would envision the astral arm coming up and learning to see the astral body that way. That was really a unique experience, when I first felt my astral arm leave the physical body and raise up and I could actually see it extended in front of me. That was kind of a bizarre experience. That was one technique of learning to see the astral body and that's how they taught me to see astral beings was by learning to see my own. That's how they began to teach me more of the freedom of the astral so that I could really move in and out astrally very quickly. What they would have me do is sit quietly and breathe very deeply and then they would have me seated and they would have me stand up physically and sit down - stand up physically and sit down - and then I would do that astrally. For a while it's just a mental game. You think yourself standing up and sitting down, think yourself standing up and sitting down, but eventually one day you actually stand up. That's how I learned

to move in and out of my physical body very easily - just doing techniques like that. This is where it gets into a lot of time that people don't want to put into it. This is when I was really alone - see I never played baseball, I didn't do things with kids. I used to go off and sit on the side of the house and do this. And looking back on it and people walking or driving by and saw me sitting down and standing up sitting down and standing up they must have thought I was really kind of strange. But to me it was just something to do - it was my game. And those were my exercises to do. And that's how I developed was by doing all these things that they had taught me at night and bringing it back and doing it in the day. It wasn't just doing this at night when I was there, it was doing the techniques physically in the daytime when I was here.

Another game that they gave me was making the little sailboat out of toothpicks and then floating it on water. Once the water got very calm and the toothpicks stopped moving, then trying to project with my hands and my mind energy to make them turn or move. So that was another technique of how to project energy properly.

JEF: Did you make it work?

JG: Yeah, I used to get that thing to move real, real quick. My mother (?) got a lot of kick out of it because it was fun to make them move. It was really frustrating at first and the master who was teaching me could make them move like that - they'd move all over the place. He'd say, now watch it's going to go up that way, and it would go right on up there. It would take me forever to get it to turn just a little bit.

JEF: There's a lot of that that goes on around the pendulum, too. I think that's my biggest problem with pendulums - getting my own mind out of the way because I can make a pendulum do anything that I want to think it should do.

JG: Sure, that's the same thing with a Ouija Board. You can actually make it come up with all kinds of answers if you want it to just by projecting your own energy into it.

They used to give me some fun games but I don't remember it now. This one was really work - it wasn't fun so I didn't think it was a game. Watching the second hand of a clock and watching it and trying to concentrate - this was when I was in my teens. They would have me watch the second hand of a clock and they would have me watch it and try to concentrate all my energy, all my attention on the end of that second hand and try to not be aware that I was even watching it - to try to become one with it. And it was really neat the first time I really became one with it, it was like time stopped - it seemed like forever that it stopped but I was just aware from one second to the other when the second hand had stopped between seconds, but it seemed like eternity. When it finally moved again it shocked me because it seemed so startling that something had moved. There's no way to describe it but it took me forever to get to that point where I actually became one with that second hand and experienced that. That was probably one of the hardest techniques as a kid that I did - trying to concentrate like that - that was hard. That was like homework, not like a game, more like school, which I didn't really care for. Sometimes they would kind of scold me on it. We're trying to make this as fun as we can but some of it's got to be work. I used to ask them why I had to do all this - I said, "If you all can do all

these things without any effort, why can't I just do it?" And they said, "Maybe your soul knows how to do it but consciously in this physical body, you don't know how to control those energies and right now you are reeducating. You are educating the physical body with the education of the soul and the knowledge you already have. You're just bringing that knowledge down into reality.

JEF: They sure started you in at a ripe young age to get your education off on the right foot, didn't they?

JG: Yeah, I was real lucky. Gosh that's right - that's something too. At the age of ten - that's when Mary taught me to say the Rosary. I always talked to this woman and didn't know who she was until that day when she began teaching me the rosary. I never knew who she was until she came and told me she was going to teach me a prayer. I wasn't Catholic so I didn't have a rosary - I didn't even know what a rosary was. So I got this cord of string - heavy nylon cord and she had me tie knots in it. And she said, "On this one you say this prayer and on that one you say this prayer." But she didn't teach me to say the Hail Mary like they say it in the church she changed the words a little bit. It was Hail Mary, full of grace, the Lord is with thee. Blessed art thou among women and the fruit of thy womb, Jesus. Holy/Mother of God, pray for us souls now. Not for us sinners now. There were a couple of other things in the prayers that I don't remember right now that she changed. Later on when I became Catholic I learned them differently in the church but I always prayed the way she taught me. I used to pray that every night in bed and it was really funny because a few years later my Mother found this cord with all these knots up in the front of my

bed up on my headboard and she said, "Jim, what in the world is this thing for?" So I couldn't really explain to her what it was all about because there was really no way of going into all the details with her, so I just told her I was practicing knots. So she just left it alone and that was it.

I found that the prayers which she taught me and I later found out was the rosary, I could get things to happen by praying it. A very good friend of mine - his brother and sister-in-law had been married for several years and had children and all and they were in the process of separation and divorce. For some reason I felt like that was so wrong - that they really should be together - and that if anybody should be together, they should. There was something wrong that they weren't staying together and working it out. So I began praying the rosary three or four times a day for them to make that marriage work. I was so determined that I was going to see that happen in those prayers that three months after I started praying, they got back together and they've got one of the happiest marriages now. I don't really know that it was my prayers, but I would like to think that that had something to do with it. That really proved to me the power of prayer. I don't know what else to relate right now (TAPE OFF)

JG: Lines on the blackboard, it's projections.

AD: I see.

JG: For instance, that healing machine that you were talking about in that thing (JEF: Yeah) It's a table that you lay on and then you have that bar that rotates all the way around, 360 degrees so you can get it at any angle you want on the body and you usually have

it above you with that shield or plate with the crystal on it and they would adjust it according to which chakra center they were trying to adapt the energy to. At the same time that they are working on a particular chakra center above you on the ceiling, the master is projecting the image of a perfected chakra that he is working on. So you are looking at that and it is impressing the conscious and subconscious mind with what that perfected chakra should look like.

JEF: Is that perfected chakra something like a vortex of energy? A central core and you can see the energy flowing into that central core?

JG: Yes. So at the same time they are working with you with this plate and the crystal on a particular chakra, you are also going to see what this chakra should look like as it rotates properly. In that way you are impressing on the whole system, your aura and everything, what that healed chakra should look like - the energized chakra. But it takes a perfected master to be able to project that image and there you have a really difficult time ever really bringing about that kind of a healing.

JEF: You pronounce I-s-i-s Isis? (Right) I am Isis, the Virgin Mother. I am Mathematics, I am Science, I am Medicine. I am the substance of which all forms are built in this world. I am the energy of substance. I build the forms many and diverse through which life expresses. I am the divine Mother of Consciousness. That's the way this one starts - It's a 1980 - February 2, 1980. It says, perhaps the mysteries of Isis will give clues to a new kind of energy (etheric neutron of the atom - 1st etheric neutron of the atom - 1st etheric level) Love

is seeing and perceiving relationships and relatedness - wisdom for action and understanding is the result of perceiving relationships and relatedness. The term Holy Spirit, used in the Christian faith to signify the matter of polarity is strictly speaking the energy of substance. The vast intricacies of the form must have an overall simplifying aspect. And that was one lesson in its entirety.

JG: Wow.

JEF: And then there was another lesson that same night, February 2, 1980. Finding the discovery of a new kind of energy, man progresses by using physical, emotional and mental energies. See what that really says? Finding the discovery of a new kind of energy, which we will be engaged in, man progresses by using physical, emotional and mental energy, which means he's got to be pretty well balanced before you're going to make a discovery. When we know the mystery of the neutron and the atom, we will have opened the door or a tube to siphon off the energy that constantly flows through the atoms, and we will catch it as it enters the atom, which will be pure electricity. The atom is an energy pattern which concentrates the energy which is flowing in and out of the pattern at very rapid rates all the time. Then it goes on to define more of it - my, that's complicated. It says, we are moving in space in our evolution in consciousness to the point that we will know how to intercept this energy as it points its entry and differentiation and channel measured and control portions without danger to uses in the material world very specifically but also to the emotional and mental worlds as well. In a sense we will be intercepting energy at the points of the beginning of all things. Some of this was known to the mysteries of Isis in ancient Egypt. The teacher said, You are aware of this, of ancient schools

in Egypt, and that is why you feel sure there is a kind of energy not yet discovered or being used. We are moving close to the time when this energy will be discovered and used as there begins to be an externalization of the spiritual hierarchy on the planet. The knowledge in the consciousness in a number of the disciples in incarnation at the present time - it will come to the surface of consciousness in due time. It is being cautiously manifested by members of the fifth kingdom so that when the time is right - but be sure it will come. It is possible that it will be handled by a few seasoned disciples, initiators and adepts without the total process being revealed to the masses or the greedy materialists. My - that's saying a whole mouthful.

JG: What it's saying is - just like with transcendental meditation, you're transcending matter to get to the very source of its energy. And that's what she's saying there - you've got to learn to transcend matter in order to get to the ultimate source. And that's how she's saying you'll siphon the energy off before it ever enters matter and becomes matter - it will be the pure energy. With transcendental meditation what you're doing is you're transcending thought by going right back to where the thought first began in your consciousness - then you transcend that thought and you become one with the reality of life, because you have transcended all matter. And that's what she's saying there - and that's what's going to have to happen - is you're going to have to have a balanced of the physical, the emotional and the mental bodies before man can transcend and reach that energy or that awareness.

And this is where - even in the writings for the Foundation, it says this is what the Foundation is all about - to help man

accomplish this.

AD: Mrs. Adler's (?) writing? (can't understand all of this part)

JEF: Here's one on the correct ritual ~~xxxxx~~ is educational method of the future. Defining ritual in it's broad sense and then it gives a definition - the inner substance of future educational process, ritual is an ordinary sequence of words, movements or acts performed in right and correct order in order to invoke a direct energy such as physical, etheric, astral, mental and spiritual toward definately intended purpose. For example, in modern advertising, the purpose...

(Tape goes off)

...of a ritual mantrum with an accompanying picture on television, such as "Winston tastes good, like a cigarette should" is to get people to buy this type of cigarette. Many of these in modern advertising get results, but are hit or miss. This was written back in 1960, when there was cigarette advertising on the air - it's no longer there. There is a science of ritual by which the desired results can be accomplished. Religions of the world know something of this science. The armed forces of the world use it as a principle rather effectively. The secret societies - Masons - have bound their members most effectively to the purpose activity through the use of ritual. However the secret of ritual has never been known to mankind on this planet. The fact is certain, simple procedures performed in direct order should change a civilization almost overnight. On the other hand, wrongly used, could be very destructive.

That's something I've never thought about - ritual - I've generally thought of ritual in terms of church ritual or even going back in to the rituals of the South African tribes. Of course there's ritual in every form of society when you think about it, but you always think

maybe there's something heathen.

JG: No, no. There are some very sacred rituals.

JEF: It says, In a sense, ritual is drama. The drama of the solar system. Drama of life purpose, the drama of the dance of Sheba. We might here further define ritual as man repeating God's processes in symbolical action. Ritual implies symbolic form. Symbolic words or mantrums, symbolic acts. The mass of the Catholic Church can be observed as an example of this. For at least 15 minutes to six hours after attending mass, the individual has raised or expanded states of consciousness. The ritual dance performed in correct order as some of the ritual dances of India, Java, religious dances, can put both the audience and the dancer in resonance with tremendous spiritual energies for a short time.

Look what they do down in Haiti - yeah.

JG: ...(?) festival that continues for hours and hours and hours and as the energy builds then Gautama Buddha can come in and materialize. But they have to get it up to a certain resonance, and that's what the mass was meant to do - to lift the consciousness up to a higher level.

JEF: It says, Remember, humanity of this planet can resonate to the widest range of frequencies of any humanity in this solar system. The time has come when the disciples of the White Lodge and its initiates and adepts are being prepared to put out into the human kingdom, rituals of the White Lodge to which humanity can and will resonate, thus producing constructive growth in consciousness very quickly. This ritual must and will emerge in the center and in the

midst of the countries and civilizations today like the blooming of a flower of light that has been hidden and has unnoticed buds. These rituals can change the resonance of humanity from the material aspects of life to the consciousness or the soul aspect.

Again, this is getting back into rhythm, and sound and resonance and ritual - all these things can combine to show how the mental processes work.

It says, To come back again to the ritual, there is a basic principle involved. If, and as man follows through in his rituals on the pattern of the creative process, he will tune in to the energies of the universe of resonate to them because he is working in the same mathematical patterns as energies. In the field of religion's true access to spiritual energies can be achieved through right rituals and in the future these rituals will be graded series like grades in school designed for each state of consciousness. Such rituals can provide an orderly growth into the next succeeding state of consciousness.

I'm just picking out highlights of some of these lectures.
(TAPE GOES OFF)

JEF: I find it very stimulating.

AD: I do too from what I can hear.

JEF: ...to train the individual to recognize the sequence of cause and effect on every plane. This is very simple on the physical plane. The laws of physics and mathematics can be pointed out with this understanding on the physical plane level. On the emotional and mental plane we are beginning to approach this concept with our

you might say, elementary approach to psychosematic medicine, but there are many other aspects to the law of cause and effect on the emotional and mental level. So the education concept with which we start is man is an immortal self-conscious individual seeking to perform his vehicles of expression - physical, etheric, astral and mental - seeking to become more aware of the relationships in the world in which he lives and on the levels intelligently aware of the law of cause and effect on every plane of life. Schools of the future will be dedicated to this concept of education.

This is the very charge that's been handed the Foundation through your material.

JG: Yes, very much.

JEF: The very same thing, except this is becoming quite explicit.

It says, the method will not be so much the cramming of the child's mind or an adults mind with facts as it will be a method of pointing out relationships and the mechanics or techniques of this method of education is one that is best described by the word, ritual, using it in the broadest sense. There are certain rituals that will impose upon the personality unit, physical, etheric body, astral body or the mental body. Right rhythms and frequescies - or we might say harmonious rhythms and frequencies.

You see, there's one thing with me, I have always been rebellious at the standards of education that have been inposed upon me all the way through school - all the way through college. I've always felt stieffled, I've always felt tied down to the processes of somebody elses didactic impressionism. I just really, really was thwarting, crushing the personality instead of allowing the personality to come

out and come in its true development by coming from within.

JG: They don't give the individual a chance to be creative as is his nature - you are just imitating the teacher.

JEF: And the teacher stands up there pompously rehearsing things that they have gone through and mastered a few of those things - he's a nine to four or fiver and he's gone - he's out doing something else.

JG: See, the education of the future - the way I was taught - both at this university and this little man that comes and visits me from another planet, is that in the future, even before the couple decides to conceive, they will begin to implant certain thought patterns. They will go to classes where they will begin to study how to educate the child in the womb. And then they will have certain types of music in the home on a regular basis. They will bring in certain types of color schemes and paintings, fine art, things like this, and begin to ingrain within their own aura a certain quality of education and proper harmony with nature. And then at the conception they'll begin to read aloud to the child in the womb and begin educating the child to poetry - to the finer arts - and then at birth, that education will just continue and it will be up to the parents to continue the education up until the time that they're going to school by giving the child emotional and mental balance. But it will be a whole different educational process because it will start before conception.

JEF: You see, what you're describing there is a form of ritualism actually.

JG: Really, it's a very ritualistic process. The whole household - the process of preconception will be very ritualistic, in setting up an atmosphere of a vibrational pattern of calling in the soul and picking out the soul, in a sense, by calling that soul to you that has a certain quality or caliber that you're searching out. The whole ritual of the balance in the household will be very important for that child developing in the womb and after birth.

JEF: By coincidence, this next paragraph here says, The Masonic ritual is one of these key rituals. The teacher hastens to explain that most of the people who are in the Masonic Order today do not really understand the meaning of the ritual - are not able to profit by it - in fact they often take it lightly. But in the inner Masonic Order there are preserved certain ritual procedures - concepts of movements within the lodge and the use of the geometrical form that could be very valuable in the educational method. At least, it is an example of this.

Now, I've had every degree in Masonry, both Scottish and the York Rites and including the 33rd and I have never really, ^{really} understood all of the ritualism of the various lodges. In fact, I don't know the password, I couldn't get into a lodge right now without consulting a brother on how to get in. The last time I was in any kind of ritual was when I got my 33rd degree in Boston a few years ago and Red Skelton and I went through it at the same time.

JG: How wild. He's a beautiful soul.

JEF: Red Skelton - I always say they used him as a symbol - he's the

fellow that really had to ride the billy goat.

JG: I've always admired him greatly.

JEF: He's a real warm guy, a real warm person.

JG: I have a painting of his that he sent me called the Christmas Clown. He's a very fine artist and he has an art school in California and he only sells his work at one gallery in Hawaii.

JEF: You've had some contact with him then. That's good.

It goes on to say, There are both constructive and destructive principles in the Masonic order and this has always been true. The French Revolution was won largely as a result of certain procedures within some of the Masonic groups and orders because they used the secrecy of the society as a cloak under which the procedures of the revolution and sedition were worked out. But this in no way invalidates the value of the true ritual method nor is it in any way a criticism of those constructive principals who have been in the order and still are in the Masonic Order.

I am surprised that there's this much on Masonry that comes out in this. But I guess actually - out of the Founding Fathers, what 52 out of 53 signatures on the Declaration of Independence, there was only one who wasn't either a Mason or a Rosecrution - one of the two.

He said that the fact that the square and the compass are the symbols of Masonry is very interesting. In its ancient and esoteric origin, the Masonic orders has to do with the building up of the personality unit. At this point I will go back a little bit. In

the lecture of last night - to explain - that two symbols of Masonry, the compass and the square, are those of the basic mathematical symbols. It was said that the builder with the compass and the square could build the universe. Those two basic concepts, the compass and the square give us unity and duality, so we must move from unity to duality to the trinity of manifestation. The white and black pillars in the Masonic Order symbolize the two opposite polarities, the positive and the negative, the light and the darkness.

It goes on to talk about Tarot Cards and all the other things that sprang from the same thing. The same esoteric principles were preserved in the Tarot Cards only to eventually become playing cards for games. He said that the building to be built was the personality vehicle through which the soul of life could express. This is the real symbolism - both the Catholic Church and the Masonic Order took their ritual proceedings from the very ancient lodge of the master Jupiter - one of the very ancient esoteric lodges. Certain things used in the Catholic Mass have a very definite effect on the astral body and to some degree on the mental body.

AD: If only people could understand it - what's happening.

JG: You have to stop and realize, too, that the Catholic Mass is really a reflection of the ancient Jewish ritual of ceremony that took place in the temple and this is the last remnant of what the patriarchal Jewish ceremonies were like with all the vestments and cloaks and incense. That's very much what the temple ceremonies were like.

JEF: In the future we should decide what school a person was in rather than what grade he was in. What school he was in would be a matter of whether he had a problem in the astral or mental bodies that needed solving or adjusting. The grades in the schools would be our grades and stages of an evolution in consciousness. It looks like there's a lot of work ahead to be done, Jim.

JG: Well, there you're talking about a whole different system. You're talking about a whole humanity that's educated like that. You couldn't introduce a concept like that now.

JEF: I'm just wondering if this isn't what is done in the elementary schools on the other side - all this methodology.

JG: This is a school system on the other side.

JEF: And it has to be incalculated here eventually.

JG: Right.

JEF: It says, With the 80% of the people who are not yet doing much to develop the mental body, the primary study would be in the law of cause and effect and especially in the physical and emotional worlds. This is basic and is the only principle upon which any morality or ethics can be built that is stable and lasting. For those who are in the upper 20%, it is very important to teach them to see relationships because they have the mental equipment with which to do this. Usually they will be working on the mental level, although, if there

is some lack in the astral vehicle of stability or alignment, that it will come to be classes for this. People would get a lot of facts in their process of education, but the emphasis would not be on that. However, the value of the meaning and the relationship of the facts would be emphasized. Incidentally, we will get the facts that we need without too much difficulty. There could be a graded order - ritual and the use of mathematical or geometrical form to affect the patterns of the mental, astral, physical-etheric bodies. Sound and color will be used as well as music and color.

JG: This is what I teach on the law of cause and effect on karma. This is why I talk so much on karma when I counsel because it teaches the person. It's instructive to educate them and it begins to expand that mental seed within them because then they have to search out for understanding. If I didn't plant that seed, then they wouldn't search out for the understanding of it. Also, it throws them into a mental perspective of their emotional nature and makes them search out a certain quality and gives them the responsibility for their actions. They can no longer put that responsibility on somebody else.

JEF: Jim, there's an awful lot of stuff in here in this one chapter that's highly stimulating.

JG: On education?

JEF: Yeah. Our educational system will be something totally different from what we now conceive as education. Our present concept is very superficial. It is primarily aimed at equipping the individual to fight the economic battle in the world. Most parents think of education

in those terms. A child must be educated so he can make more money and get a better job - generally fight the economic battle and the struggle for economic goods and establish some prestige in his society. That's so true. He said that the new form of education will establish a different and kind of society automatically. This could start with one school using these principles. It does not have to be a whole system imposed upon the whole country or any one country at one time. It can begin with just one school that uses such a method. He mentions some of the educational principles of Steiner as being an approach to this type of outlook - and some of the methods he used.

JG: You know the educational college - teaching the teachers in the Steiner method is right there in Michigan. I gave Lloyd the address - I don't remember right off.

JEF: It says Rhythmic for the physical body are very good and were inspired from this level of concepts in which we were in contact with our discussion. I asked him about Professor Edkin of Edinburgh University, who has had a tremendous memory and incredible beyond any ordinary human ability, and who also has the ability to also tune in upon the answer to the square root of some long number and give the answer more quickly than he could by using a calculator. He said this type of ability would be discussed in future lectures - and that two members of the Aiken family came into incarnation in the same family in order to give each other moral support. These three people developed a very amazing alignment of a type that would be discussed in another of the night classes. Others, they say, would have found it a little lonely and disturbing to be totally alone in such a capacity and ability. He said this had nothing to do with heredity. You can come

to certain parents because they had the combination of genes and physical characteristics to give you the kind of vehicle which karmically you would be entitled to or deserved to have. These three brothers did not inherit anything from their parents. The kind of physical bodies they had were the physical bodies which could achieve through these parents. He said, It was just like going out to buy something. You find what firm has the quality product you want and you go and buy it from them - so you go back and look for parents who have the quality of product you ~~want~~ ^{can afford} to buy from the point of view of the physical-etheric vehicle that you are going to get.

JG: That's very well put.

JEF: That's selecting your parents in advance of the fact. He said that The child gets his physical body from his mother and during the time that this body is being built, he is getting most of his etheric vehicle from his father. It doesn't matter if the Father is present or close by or not - he can be on the other side of the world and the child is still getting it - the earthly building blocks of his etheric vehicle from the father and the physical from the mother. Isn't that something. That's very revealing. The three individuals in Professor Aiken's family came into the family where they could get the type of physical vehicle that was suited to the ability they had. They came in together in order to have some moral support and also to see how useful their particular development of facilities could be to society in their time frame and age. There were other aspects that they had not developed.

The teacher suggested that I look up my books on magic squares

and on other mathematical concepts and also the books that I had on masonry and I would discover relationships that I had seen before. He said that the magic squares have concealed in them some of the secrets of this method. Other types of mathematical games, you might call them, also have certain ideas that were valuable. This whole concept had to do with a mathematical, geometrical form. He mentioned the platonic solids and he said it was quite true that Tesla achieved a lot of his concepts by observing these 5 platonic solids and thinking about them. They have the ability to stimulate the mind and to see relationships in the future such forms as would be used. He said the ancients were correct when they put such an emphasis on the body of mathematics - and by that it was especially referred to geometrical forms and patterns as well as numbers. Pythagorus said that he who understands the meaning of the 3-4-5 right triangle, the square of the hypoteneuse is equal to the sum of the squares on the other two sides would understand the secrets of the Universe. He said this 3-4-5 right triangle did have a very important principle and we were to think about it. The three of us in this class were interested in education - especially in education that would produce an orderly development instead of a haphazard development of the human personality. I think that's one of the very unusual chapters.

JG: It is. It's amazing the recall she had.

JEF: She would reel all this off the next day after the classes. She would give all this to her colleague - to Shaffica Garigula - and all this was held until after her death before it was published.

AD: In meditation I saw a vertical light that was as high a presence involuting into, it was coming to penetrate into the Earth's atmosphere to innovate - to bring forth an integration that would take place on the horizontal, creating a cross. And so I was told to make it a horizontal emphasis, because he has come with a horizontal mission - is pulling and integrating two forces and in the vertical light will bless them - his own vertical light will bless them. So on that level there was a green light and then the indigo into blue was his high sense of dedication. And there was a golden, yellow light for his higher mental activity, because that's his job, that's his challenge. He gets impressions like I do the higher upper mental. And it flows out from him. And I saw circles and circles which speak to me zeroing in on a particular goal that he's set and he perceives and he aims for that goal - the circle within the circle - so that's what I was getting. He has a tremendous sense of dedication and also a goal. And the orange light is that which gives him that courage to achieve it, regardless of whatever it is that seems to be in the way or the inertia of our bodies - the weight that we carry - whatever the weights are - he has the goal that makes him break through any barriers to achieve that goal for the light because the light in him is what's doing the work. That's what I got. The light is doing the work. So, therefore, the portrait will have a transparency to it with the golden light radiating through him. Upper - above the head will be the indigo and the green down here.

JG: That was a good reading - that was worth coming down here just to hear that. See, he doesn't even know you, but he knows you better than most people.

JEF: You're describing me quite accurately.

AD: Thank you.

JG: Is it unusual for you to do a painting like this in a horizontal position?

AD: Yes, more often than not I do verticals. But I was told to do a horizontal. There are a lot of people that are not spiritual people who are not horizontal - who don't have enough horizontal influence. Their heads are in the clouds, they are dreamers, they don't have the practical stability to balance out. And it is very unusual to find someone who is balanced, who is able to bring about that balance on the earth plane.

JG: I think that's a very good counsel, really, because that just reaffirms a lot of what he's been told on another level. So he knew where he was supposed to be and really doing the work he needs to be doing.

AD: Well, I thank God for practical people in this world, I really do. I'm learning how to balance myself.

(TAPE OFF)

JG: ...Yes, an angelic form says, Go into the chapel that the angel give you healing energy. And then she says, "Oh, it's a lovely angel. What kind of angel is it? Is it white or what color?" And she says, "It is blue, with a great halo, like a fluffy white powder puff." "Are you inside the chapel now?" "Yes, it's nice. Very pleasant light." "What kind of healing is he giving you?" "I think

anything that is wrong with us, he can heal." "Can you ask questions of the angel or not?" "No." "Why not?" "He is very tall and beautiful and remote. He does not like to be disturbed for he concentrates only upon the healing aspect." "And you can't ask him questions?" "I don't think it would be fitting, I don't think so." "Is the teacher around?" "No." "Are you only one in the chapel?" "Yes, except for the angel." "What kind of light is he directing on you?" "I have to go back through the curtain now. It's time for me to leave," he says. "I've had enough." "I need to sleep and let the healing take effect."

That's interesting in a way.

JG: See, green is the natural color of the chakra of the heart.

AD: Yes, that's true - on a certain level, green is the heart. On Madame Blavatsky chromatic chart.

JG: Then having the orange come through the heart shows the mental will coming through - such an open heart chakra and you have the green expanding like that - that would (?) the open heart chakra. That's amazing - you've really got it very, very well. Oh, that's what you wanted him to do, John, give you more of his interpretation of the painting.

JEF: That's just what we need, the interpretation of it.

JG: How long will you be in Houston?

AD: Until Monday night - if all goes well. If the creek don't rise.

JEF: What did you say the orange stood for, JIM?

JG: It shows a person who has opened up to the mental level of the heart and is able to focus the mental chakra system better.

AD: I am going to have to attend Jim's school sometime and really get to know these finer things better than I do.

JG: The fact that you pick it up like that without knowing anything about it shows where you're coming from, Arthur.

JEF: What other colors are in there, Jim, that you can explain?

JG: Well, you have the yellow which is coming in from the head center and it actually shows the outline of the mental aura as it is coming around the shoulders and the head - it is showing the activity of the mental aura. Also the yellow is representing the physical wisdoms coming in to be interpreted and expressed. That's very good, too. He has the turquoise right around in like the double etheric. He shows the double etheric as a turquoise halo or aura and that's perfect health - that's balance. Turquoise is the color of healing. A lot of people think it's green but turquoise is a perfected healing ray. And the turquoise all around you like that shows that healing aspect - a good level of health for one thing and it would also show that you would be interested in healing for another.

AD: You are interested in healing, that's for sure.

JG: Yeah, it would be all different levels of healing. The fact that

you have the orange coming through would show that you are interested in the mental healing, for sure, and the yellow coming through would show that you're interested in the physical healing.

(TAPE OFF)

AD: I softened the whole face and what I did here, I brought on more of the strength of the chin - it goes across stronger. It's a strong chin - it's a beautiful chin. It's a chin I would love to have.

JG: (discussion with AD about a certain color in the painting that might be too light now. AD says he will come back and look at it later and won't need JEF to do that...thinks that Jim might be right.

JG: It's funny. Looking at the portrait and looking at John, all of a sudden I can see the different colors that you are picking up.

Want to take a look at it?

JEF: Yep. Oh yes, I'm going to completely recognize myself around this.

JG: John, don't use it to shave. (laughter)

JEF: I can see right now - there's no escape. Identification is complete.

AD: I worked on this chin down here, Sir, it was a little bit rounder and I squared it off a little. I did the same thing in the pastel, too, I worked the chin and the eyes and the forehead. This is a different angle and that's why it's not so easy to do the same thing.

AD: I notice that your complexion is not pinky, pinky, as they say, you have a complexion, well like yours, your complexion is not pinky, pinky either. You know what it means by the pinky, pinky? It's got a healthy tan to it.

JEF: Wait til we have a week in Tucson and see what happens to it.

JG: That's terrific.

JEF: Yeah.

(TAPE OFF)

Interpretation of the portrait.

JEF: That interpretation you gave yesterday was excellent.

AD: Thank you, JOHN. I can only give you from my interpretation, what I was feeling and I don't give readings when I think. It's a different kind of thing.

JG: It is just terrific. Look at it from over here, John. When you see it from a distance, you really get the feeling. Arthur, that's terrific. You know what? That chin did a lot. That really finished it up.

JEF: That now looks to me very natural.

AD: You see this chin here, too, Sir, what I did with the chin here. See how different that is. That's why we have to have sometimes more than one sitting, because sometimes you just don't see everything

at one time.

JG: Oh, you caught him so well.

AD: I'm going to refine this up here - I'm going to refine the way the hair comes in. It's a little too sudden - put a little more hair in. (laughter)

JEF: Well, the Upjohn Company has a new way to grow hair now, so in six weeks I'll have a full blown head.

JG: Yeah, I want to get some of that when they come up with it, JOHN. I saw that on tv and they are really having good results with it. At the end of June they are supposed to make it available to the public. I want at least one bottle.

AD: Any time you're ready.

JEF: I'm ready, any time.

AD: My impressions were: in attuning myself with the great light, I felt a strong horizontal influence being strongly influenced by your vertical light. The vertical light represented your attunement with the highest - your dedication. This dedication was symbolized by the color indigo in the upper regions of the portrait. The deep indigo and blue - your dedication to the highest ideals as you perceive them. The focus was a strong influence - the ability of your soul complex to focus on the essential goal of your life mission.. The horizontal influence was the color green for integration. Needless to say that the indigo was also integration on a higher level, but

the green was your life mission on earth, pulling together two different streams, two different schools and bringing about integration, which is the same thing as healing. Then I saw a lot of gold coming through like a river, flowing through you in the middle area of the picture. That is wisdom consciousness coming from the high intelligence of the upper mental, where you receive your impressions. The yellow is the intellect, the gold is that of the higher wisdom. And the mixture of the two is a vehicle being well used. The orange that you see is the courage that you have, the courage of your own convictions, that you would follow through regardless of the odds, achieving the end. And your whole breadth - you live, sleep and breathe the highest light that you feel. I saw rings within rings, as if to say that your focus was not on the periphery but on the center. That covers the central part of what I felt.

Above your head, there are, like gothic arches. That is only to say that your spiritual focus, your spiritual light is tremendous - a tremendous light. You have a very important mission on the face of the earth. I think that's all I can say for right now.

JEF: Thank you so much, it's very beautiful and lovely.

AD: On a human level, my own meeting with you and the way I feel about you is, Here stands a man who is very honest, very honest. It is like the saying of Ghandi, when he was approached about changing his mind when everybody was waiting outside to see him pull off something that he had already planned to do in combat against the British. His colleagues were very upset - they said, "What are we going to tell the people? You have told them you are going to do this and now you are changing your mind." And he said, "I am dedicated to

principle, not to consistency." In other words, his most important thing was to be obedient to his inner voice^{not to} the idea of being consistent because Ghandi was Ghandi. So he was prepared to throw consistency out the window so that he could be strong, so that he he could be faithful to what he was hearing at the moment. I've never forgotten that - my dedication is to truth and not consistency. It's a big temptation to people to - their image is so important that they would rather be consistent than be obedient to the truth.

JEF: Yeah, they get polarized to a position, it's true. It's very, very true. Well thank you so much. It was very lovely.
(Tape Off)

AD: The radiant light we are
The light in Christ we are
We do invoke this light
The light of the angel
The light of the great heirarchy
Call upon Lord Michael, Lord Michael, Lord Michael
For this purpose
That we have it in our consciousness
We ask that this emblem
Be made plainer
And an impression be given
Try and become receptive now
Angel presence, Angel Paul ? , hovering over us in this hour
Angel presence, Angel , hovering over us in this hour
Angel presence, Angel , hovering over us in this hour
vortex of energies and light

Giving thanks to you

As we wait

In a listening mode.

(TAPE OFF)